SOME NOTES FOR TIMERS...

WELCOME BACK!

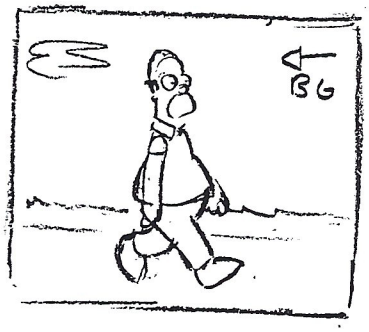
THE DIRECTORS HAVE A FEW LITTLE REMINDERS FOR THE TIMERS, PARTICULARLY OUR NEWER TIMERS. WEED 'EM AND REAP:

WALKCYCLES WE STILL GET QUESTIONS, SO HERE THEY ARE ONE MORE TIME --

WALKS:		RUNS	
HOMER, MOST MEN	12x STEPS	HOMER, MEN	6x or 8x STEPS
MARGE, MOST WOMEN	10x STEPS	MARGE, WOMEN	6x STEPS
KIDS	8x STEPS	KIDS	4x STEPS

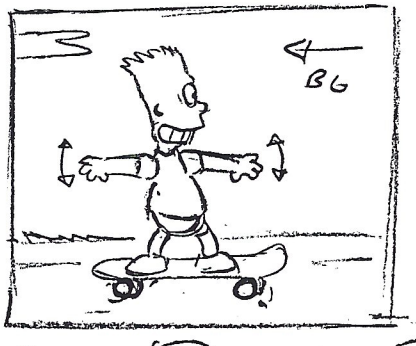
BUT ... DO NOT LENGTHEN A SC. JUST BECAUSE OF STEPS, PARTICULARLY CHARACTERS WALKING O.S. IF THE TIMING WORKED WELL IN THE ANIMATIC, DON'T ADD TIME, JUST USE FASTER STEPS (i.e. HOMER ON 10xs, KIDS ON 6xs). EVEN BETTER, HAVE THE CHARACTER START TO EXIT, THEN CUT TO THE NEXT SC.

WALKS W/ PANS IF A CHARACTER IS CONTACTING A PANNING BACKGROUND, YOU NEED TO CALL FOR ANIMATION ON 1's. WE HAD A LOT OF RETAKES LAST YEAR BECAUSE OF STROBING, AND IT'S EASY TO AVOID BY CALLING FOR 1's. IF THE CHARACTERS DONT CONTACT THE BG, IT'S OK TO USE 2's. EXAMPLES:



HOMER ON 1's

HOMER ON 2's



BART ON 2's, WHEELS ON 1's

SHORT N' SWEET THE LESS WRITTEN ON THE X-SHEET, THE BETTER. IT'S ALWAYS PREFERABLE TO DO A SMALL DRAWING TO WRITING DESCRIPTION -- DRAWINGS TRANSLATE A LOT EASIER. REMEMBER, "A PICTURE IS WORTH LOTS AND LOTS OF WORDS".

LIP ASSIGNMENTS MAKE SURE THERE ARE SOME! PARTICULARLY WITH LINES CUT IN AFTER ANIMATIC, SOMETIMES THE LIP ASSIGNMENTS FALL THRU THE CRACKS. DOUBLE CHECK FOR THIS; ALSO, DRAW A RED LINE THRU LIP ASSIGNMENTS FOR VOICE OVER (V.O.) LINES.

AD LIB CROWD WALLA IN A WORD, NO! WRITING THIS DIRECTION GETS US BACK A SC. WHERE EVERYONE SAYS THE SAME WORDS. INSTEAD, SEPARATE THE CROWD INTO 2 or 3 GROUPS AND MAKE UP LIP ASSIGNMENTS FOR EACH GROUP

EXAMPLE:

BAD

	Crowd		
WALLA	A		
	G		
	F		
	B		
	C		
	D		
	J		
	K		
	E		
	F		
	M		

GOOD

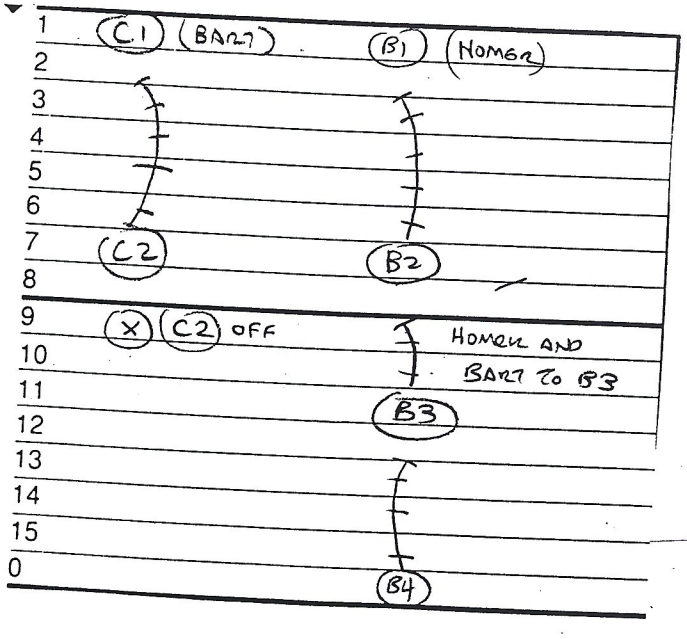
	Crowd		
	1	2	3
WALLA	A	G	D
	G	B	K
	F	A	J
	B	C	A
	C	D	G
	D	G	F
	J	F	M
	K	D	B
	E	M	J
	F	J	K
	M	K	A

HOOK UPS IF THE FINAL POSE OF ONE SC. AND THE START POSE ARE RADICALLY DIFFERENT, DONT JUST WRITE H/U AND LEAVE IT TO THE OVERSEAS CREW TO FIX. TRY PUTTING A SMALL SKETCH ON THE SHEET: AND TIME THAT INTO THE FIRST LAYOUT POSE. AGAIN, H/U IS OKAY FOR POSES THAT ARE REASONABLY SIMILAR.

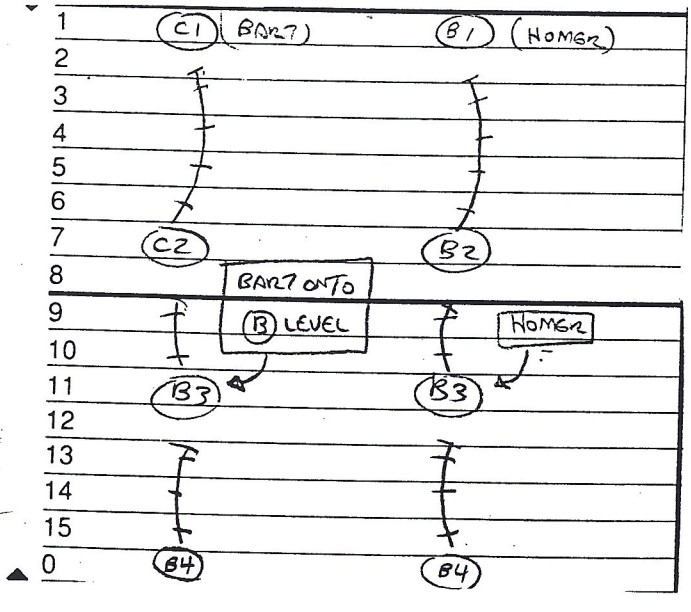
BLINKS W/HEAD TURNS THIS IS STRAIGHT OUT OF "THE ILLUSION OF LIFE". AN EYE BLINK ALWAYS STRENGTHENS A HEAD TURN:

ON THE LEVELS WHEN CHARACTERS GO. FROM SEPARATE LEVELS TO SAME LEVEL (BUT STILL ANIMATING), BE SURE TO ANIMATE CHARACTER TO POSE NEW LEVEL; DONT JUST WRITE LEVEL (C) OFF. EXAMPLE:

BAD



GOOD



ADDING FOOTAGE GET YOUR DIRECTOR'S PERMISSION BEFORE ADDING TIME TO A SCENE. THIS ALSO APPLIES TO SHORTENING SCS.

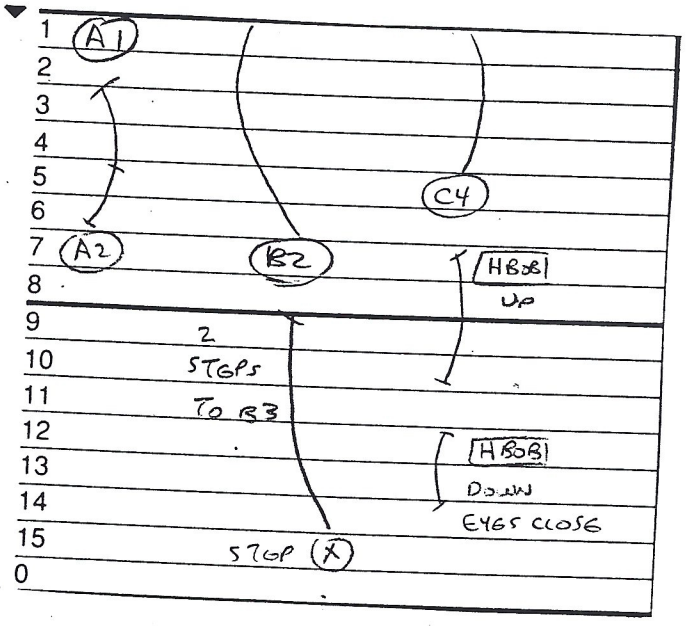
S/A BACKGROUNDS SOME TIMERS (AND LAYOUT ARTISTS) HAVE BEEN INDICATING "SAME AS" BG'S ON THE SHEETS LIKE THIS:

BG 149
S/A BG 146

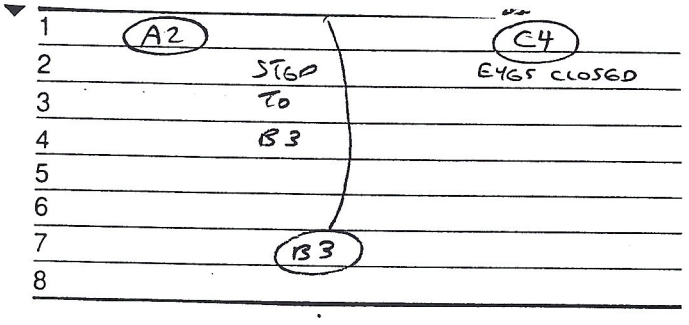
THIS IS CONFUSING AND INCORRECT. TRY **S/A BG 146** WRITTEN IN RED PENCIL. ALSO USE RED PENCIL FOR S/A OVERLAYS, UNDERLAYS AND HELD CELS.

TAKE IT FROM THE TOP IT NEVER HURTS TO COPY ALL THE CURRENT LEVELS AT THE TOP OF THE EXPOSURE SHEET. EXAMPLE:

BOTTOM OF PAGE 1



TOP OF PAGE 2



ABBREVIATIONS CHECK THE ENCLOSED LIST. READ 'EM. KNOW 'EM. USE 'EM.

CAMERA MOVES REMEMBER, THE ACTION IN THE SC. MOTIVATES THE CAMERA MOVE, NOT THE OTHER WAY AROUND. DON'T BLOW PUNCHLINES BY REVEALING THE SIGN OR CHARACTER TOO SOON.

EYE LINES THIS HAS BEEN OUR BIGGEST PROBLEM OF LATE: CHARACTERS NOT MAKING EYE CONTACT WITH EACH OTHER! I CANNOT STRESS THIS ENOUGH -- IF THE CHARACTERS ARE NOT LOOKING EACH OTHER IN THE EYE, ALL THE OTHER ACTING YOU MAY TIME IS USELESS. LAY EACH SCENE DOWN ON THE PEG BARS AS YOU TIME IT AND MAKE SURE CHARACTERS ARE LOOKING AT THE SPEAKER. THIS ALSO INCLUDES

CROWD SHOTS A LOT OF OUR CROWD SHOTS HAVE BEEN UNFOCUSED, WITH CHARACTERS STARING OFF INTO THE DISTANCE AND/OR FROZEN IN UNNATURAL POSITIONS (ARMS IN AIR, MOUTHS OPEN). REDRAW THE EYES IF NECESSARY SO CROWDS ARE STARING AT THE FOREGROUND SPEAKER. AND IF THE FOREGROUND CHARACTERS PAN TO THE LEFT OR RIGHT, HAVE THE CROWD'S HEADS FOLLOW THEM, OR AT LEAST MOVE THE EYES. ALERT THE DIRECTOR IF BG CHARACTERS ARE IN UNSUITABLE HELD POSES. ALSO, A FEW EYE BLINKS TO KEEP CROWDS ALIVE NEVER HURT.